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Prospectus.

DEPARTMENT OF PRACTICAL ART,

MARLBOROUGH HOUSE, PALL MALL, LONDON,

UNDER THE AUTHORITY OF THE BOARD OF TRADE.

I.

OFFICES.

MARLBOROUGH HOUSE, PALL MALL, LONDON.

Hitherto the official business of the Metropolitan Schools of Design had been carried on at Somerset House, and their development had been much contracted for want of room. For the present, as a temporary arrangement, to meet the growing wants of the public for education in Art applied to Industry, accommodation is afforded, by the gracious permission of Her Majesty the Queen, for THE OFFICES, THE MUSEUM, THE LIBRARY, THE LECTURE-ROOM, AND THE CLASS-ROOMS OF THE DEPARTMENT, at Marlborough House, Pall Mall, London.

PRINCIPAL OFFICERS OF THE DEPARTMENT.

Superintendent of General Management.—HENRY COLE, Esq., C.B.

Superintendent of Art.—RICHARD REDGRAVE, Esq., R.A.

Secretary and Financial Officer.—WALTER RUDING DEVERELL, Esq.

The Offices for the transaction of business are open from 10 to 4 daily, except the usual holidays at Government offices.

II.

ORIGIN AND OBJECTS.

ORIGIN AND OBJECTS.—The Department of Practical Art was formed in February 1852, for the purpose of increasing the efficiency of the Schools of Design which had been established in 1837, upon the recommendation of the Select Committee of the House of Commons, appointed in 1835, to “inquire into the best means of extending a knowledge of the arts and of the principles of design among the people (especially the manufacturing population) of the country.” This committee recommended the formation of an institution, where “not theoretical instruction only, but the direct practical application of the arts to manufactures ought to be deemed an essential element.” The School of Design was accordingly established.

November, 1852.

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(Price 1d. with the Special Prize List.)

The following passages from the several Reports of the Council of the School of Design show that the object for which it was founded has been always borne steadily in mind. In 1836, the council stated, "the object of the proposed school is to afford the manufacturers an opportunity of acquiring a competent knowledge of the fine arts, as far as the same are connected with manufactures."

In 1842, classes were proposed to be formed, for "the study of the various processes of manufacture and the practice of design for individual branches of industry;" but little appears to have been carried into effect.

In 1843 the council declared, that "though this school, to a certain extent, occupies common ground with ordinary drawing schools, it has beyond this a specific purpose, from which, in fact, it derives its name. It is termed a School of Design, not a school of drawing; nor is it a school for every kind of design, but for one kind only, viz., ornamental, to which accordingly all the exercises of the pupils, even from the commencement, must have a reference." "The acquisition of skill in drawing is only a preliminary step to the real business of the school, which is to teach the art of designing ornament, both in respect of its general principles and its specific application to manufacture."

In 1847 the council announced, that it was their "endeavour to devise and carry into effect a systematic and complete course of instruction, which should embrace the theory and principles of ornamental design (including the history and explanation of the different styles), and the application of those principles to the various kinds of manufacture, to the end that the power of making original designs may be acquired by the pupil, and may be exercised by him whilst in the school."

It is the duty of the new Department to endeavour to carry out more completely and to give practical effect to these views.

The instruction afforded at Marlborough House consists in—

- I. The study and examination of the finest specimens of Ornamental Art;
- II. Attendance at demonstrations, lectures, &c., on the principles and practice of Ornamental Art.
- III. The study and practice of those special processes of Manufacture which govern the character of Design and lead to its production.

III.

Museum.

MUSEUM AND LIBRARY OF ORNAMENTAL ART.

The rooms of the Museum were opened permanently for use on Monday the 6th day of September 1852.

I. THE CONTENTS OF THE MUSEUM.

A Museum is being formed, to contain fine examples of Ornamental Art, to which access may be had by students and manufacturers for the purpose of examination, study, and copying; and by the Public for general instruction. The nucleus of the Museum consists of the examples selected from the Exhibition of the Works of Industry of all Nations, by a Committee appointed by the Board of Trade, consisting of Mr. H. Cole, C.B., Mr. Owen Jones, Mr. Pugin, and Mr. R. Redgrave, R.A., and purchased by a Treasury grant of 5,000*l*. These are works in precious and other metals—in pottery, glass, wood, and woven fabrics, chosen for qualities which illustrate true principles of design, or display high excellence in workmanship. The reasons which influenced the Committee in their se-

lection are fully stated in the Catalogue, which is published. () Besides these, the Museum contains the articles of manufacture purchased for the use of the School of Design which had been removed from Somerset House, with some presents and loans of valuable specimens from Her Majesty the Queen, and from manufacturers and others.

Patterns of modern manufactures, especially woven fabrics—such as printed goods of all kinds, silks and ribbons, both Foreign and British—are collected periodically, and are open for inspection by manufacturers and students.

A small room has been fitted up with examples of modern carpets, paper hangings, garment fabrics, pottery, glass, papier maché, &c., which are intended to illustrate FALSE PRINCIPLES of Decoration, and to present types of what ought to be avoided.

2. COLLECTION OF ORNAMENTAL CASTS.

The want of sufficient accommodation has limited the exhibition of the numerous Ornamental Casts in possession of the Department to a small collection illustrative of Renaissance Ornament, and the specimens of this particular style have been chosen and arranged by Mr. Wornum in preference to any other, because there is no similar collection accessible to the Public in the Metropolis. The other casts belonging to the Department, which are arranged in the basement and cellars of Marlborough House, are accessible only to students and persons consulting the works in the Museum.

3. A LIBRARY OF BOOKS, PRINTS, DRAWINGS, &c.

Librarian and Keeper of the Casts.—R. N. WORNUM, Esq.

The Library, consisting at present of about 1,500 volumes, portfolios of prints, drawings, &c. relating to Decorative Art and Ornamental Manufactures, is open for the use of students, manufacturers, and the public in general, subject to the rules of the Department. As soon as possible a Classed Catalogue will be prepared, which will enable every manufacturer to ascertain readily what works exist in the Library which refer to any species of Ornamental Manufactures in which he may be interested; and arrangements will be made to enable him to consult them with the utmost facility.

4. RULES FOR ADMISSION TO THE MUSEUM, LIBRARY, &c.

Clerk to the Museum.—J. M. DODD, Esq.

To ensure the Museum's being kept as a *place of study*, and to provide a fund for renewing the examples and increasing their number, the following provisional regulations have been sanctioned by the Lords of the Committee of Privy Council for Trade.

1. The MUSEUM will be OPEN from November 1 to March 1, from 10 to 3; from March 1 to November 1, from 10 to 4, except the appointed vacations; and from July 15 to September 15, when the Museum is closed to afford the Committees of the Local Schools the opportunity of borrowing the articles under certain conditions.

2. On *Mondays* and *Tuesdays*, and during Easter and Christmas weeks, the Public are admitted free; but on these days examples cannot be removed from their cases for study.

3. On *Wednesdays*, *Thursdays*, and *Fridays*, PERSONS NOT STUDENTS are admitted on payment of 6d. each, and any single example may be copied on payment of an additional 6d.; or any number of examples in *one* portfolio, on payment of 1s. additional, each person: Manufacturers and others, by payment of an annual subscription of 1l. 1s., may obtain a ticket, transferable to any member of their firm, or any person in their employ. (From December 26 to January 6 inclusive, and during the Easter and

Museum.

Whitsun weeks, the Museum is closed to manufacturers and students, in order to be opened to the Public at large.)

4. All registered students of the Department of Practical Art have free admittance daily, upon production of their fee-receipts.

5. All students in the special classes of the Department have, in addition, the privilege of examining and copying examples, without payment of any additional fee.

6. A book is kept in which on the days given up to the students, every person desiring to inspect the Museum, or requiring the use of any articles, is to enter his name, address, and the article he requires.

7. No person is allowed to have the use of any article except in the presence of an officer of the Department; and before handling any article he will be required to wash his hands.

8. Except the fees above-mentioned, no fee or gratuity is to be received by any officer of the establishment from any person using the articles.

9. Whilst every care is taken of articles lent to the Museum for exhibition, it is necessary to state that the Department, as in similar cases, the Exhibition of 1851, the Exhibition of the Royal Academy, &c., cannot be responsible for loss or damage.

The Museum is closed on *Saturdays*, for cleaning, &c.

IV.

SPECIAL CLASSES

Special
Classes.

for the following objects are formed, and may be attended both by male and female students, except in the case of wood engraving.

Woven
Fabrics.

I. WOVEN FABRICS of all kinds, including EMBROIDERY, LACE, and PAPER STAINING.

Conducted by *Octavius Hudson, Esq.*

Arrangements are made to supply to the manufacturer, student, designer, and workman all the advice and assistance which the Professor may be able to afford them in improving Art applied to Woven Fabrics and Paper Staining. He attends daily at Marlborough House (except Saturdays) from 10 till 1.

A class of students, both male and female, meets daily to practise Ornamental Art, and to become qualified designers, or skilled in the execution of Works of Ornamental Art

Manufacturers, Designers, &c., may consult the Professor on the execution of any works or designs originated by them, or obtain information as respects the examples in the Museum, or books, prints, &c., in the Library: also as respects the fitness of students of the Department to become designers, or Art workmen, &c.

Manufacturers and others who are unable to attend personally, may send their works to receive the benefit of the Professor's suggestions, paying the necessary postage or carriage of the same to and from Marlborough House, and transmitting the appointed fees.

Occasional Lectures will be delivered by the Professor.

The FEES, which are to be paid in advance, are as follows:—

1. Daily students (who are required to demonstrate that they possess an adequate power of drawing and painting before they are permitted to enter the class) 50s. a quarter, or 8*l.* a year.
2. Manufacturers, designers, or others seeking occasional advice, 6s. a week, or 2*s.* each separate consultation.

3. Manufacturers and others may subscribe annually 5*l.*, may attend Special themselves, or send their workmen, at any time to receive advice Classes. and assistance in originating or executing Ornamental Designs.

II. Principles and Practice of Ornamental Art applied to METALS, JEWELLERY, and ENAMELS.

Conducted by Professor *Semper*.

Arrangements are made to supply to the manufacturer, student Metals, designer, and workman all the advice and assistance that the Professor Jewellery, may be able to afford them, in improving Art applied to all kinds of Enamels, &c. Metal, Jewellery, and Enamels.

Professor *Semper* attends daily at Marlborough House (except Saturdays) from 10 till 1.

A class of students meet daily to practise Ornamental Art, and to become qualified as designers, or skilled workmen in the execution of works of Ornamental Art. The students have the advantage of attending demonstrations of actual processes, such as Repoussée, Chasing, Casting, Forming, &c.

Manufacturers, designers, &c., may consult the Professor on the execution of any works or designs originated by them, or obtain information as respects the examples in the Museum, or books, prints, &c., in the Library; also as respects the fitness of students of the Department to become designers or Art workmen, &c.

Manufacturers, and others who are unable to attend personally, may send their works to receive the benefit of any suggestion from the Professor by paying the necessary postage or carriage of the same to and from Marlborough House, and transmitting the appointed fees.

Occasional lectures will be delivered by the Professor.

The fees, which are to be paid in advance, are as follows:—

1. Daily students (who are required to demonstrate that they possess an adequate power of Drawing and Modelling before they are permitted to enter the class) 5*0s.* a quarter, or 8*l.* a year.
2. Manufacturers, designers, or others, seeking occasional advice, 6*s.* a week, or 2*s.* each separate consultation.
3. Manufacturers and others, by subscribing annually 5*l.*, may attend themselves, or send their workmen, at any time, to receive advice and assistance in originating or executing Ornamental Design.

III. POTTERY and other MANUFACTURES.

For information on these divisions application is to be made to Pro- Pottery, &c. fessor *Semper* until other arrangements are made.

IV. PAINTING ON PORCELAIN.

Conducted by *J. Simpson*, Esq.

In this class, instruction is given in the processes, and in the actual Painting on practice, of Painting on Porcelain: and the student will have the oppor- Porcelain. tunity of seeing the work fired in the kiln.

Occasional Lectures on those principles of Chemistry which govern painting on Porcelain, will be given by Dr. Lyon Playfair, and the practice of the Art will be directed and demonstrated by Mr. J. Simpson.

The students will have the privilege of making copies from celebrated Pictures by the Old Masters from Hampton Court, &c., and by various

Special
Classes.

eminent artists, as well as of the finest examples of various styles of Painting on Porcelain.

Separate classes for male and female students will meet at Marlborough House on the mornings of Monday and Thursday at 11 o'clock.

Fees.

Students cannot enter for a course of a shorter period than two Sessions, for which the fees are 5*l*.; students who enter for a whole year are to pay 8*l*.

No student is permitted to enter this class who is unable to afford proof of satisfactory proficiency in Drawing and Painting, which all students will be required to give.

Applicants for admission to this class are requested to send their names to Mr. DODD, the Clerk of the Museum, at Marlborough House, accompanied with specimens of their ability.

Wood
Engraving.

V. For Female Students only, in the PRACTICE of ENGRAVING ON WOOD.

Conducted by Miss *Annie Waterhouse*, and

Superintended by *John Thompson*, Esq.

The instruction given in this class consists in the practice of Drawing on Wood, Engraving on Wood, and Preparations for printing Wood Blocks.

The productions of the students, when required and found suitable, are used by the Department in its publications.

Students are not admissible to this class until they have acquired the power of drawing from the round.

The class meets at Marlborough House every Morning (except Saturday from 10 to 1 o'clock.

Fees.

Students who have attended the Metropolitan Female School, or any Local School of Ornamental Art, and produce a certificate of having passed satisfactorily through the six first, the 10th, and 14th stages of the course of instruction, are admitted on payment of a fee of - - - - -	} 30 <i>s</i> . per quarter, or 5 <i>l</i> . a year, paid in advance.
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All other persons are admitted on payment of 50*s*. a quarter, or 8*l*. a year, paid in advance.

Applicants for admission are required to submit specimens of their ability to Miss WATERHOUSE, any morning except Saturday.

Chromo-
lithography.

VI. CHROMO-LITHOGRAPHY, at present for Female Students only.

Conducted by Mr. *Hanhart*.

The fees and conditions are the same as in the class for Wood Engraving.

Artistic
Anatomy.

VII. The Study of ARTISTIC ANATOMY, including Drawing, Painting, and Modelling the Human Figure, &c.

Conducted by *Henry James Townsend*, Esq.

In these classes instruction, with *practical demonstrations*, is given by the Professor in *Drawing, Painting, and Modelling*, connected with *Anatomical Structure*.

The studies are conducted in the following groups :—

1. *Drawing in Chalk or Charcoal* with a view to the correct study of structure through light and shadow. The study of the antique and of Nature will, therefore, be prosecuted, step by step, in careful comparison with the bony and muscular frame-work, from casts, prints, &c.
2. *Modelling in Clay and in Wax.* In this class the principles of *Relievo* are taught, and the study from the round, whether of original figures or from fine examples, is carried on with constant reference to the test of anatomy.

In both the above classes the method of *Analysis* is adopted; so that, according to the occasion, the drawing or model, or selected portions of it, are *anatomically rendered*.

3. *The Painting class* comprehends the various methods of Painting in Water-Colour, Tempera, Oil, or Fresco: commencing with Monochrome Painting from plaster casts, and advancing to the study of coloured examples, with occasional reference to the living model.

Students desiring to enter these classes from Somerset House, or any of the Provincial Schools of Ornamental Art, are required to submit to the Professor specimens of their ability, sufficient to indicate the previous acquisition of a power to draw, paint, or model, whether from the flat or round.

Demonstrations are given by the Professor, from time to time, reviewing the chief points in the human frame, or in the structure of animals, which are of interest to the ornamental designer, painter, or modeller, with illustrations from the surrounding examples in the Studio or Museum.

These classes meet at Marlborough House on every evening in the week except Saturday, from half-past 6 to 9 o'clock.

Fees.

Students who enter this class, having obtained from the Head Master of any Government School of Ornamental Art a certificate of having passed through the first six stages in the course of instruction of those Schools, are admitted on payment of a fee of	} per month, 3s.
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All other students properly qualified are admitted on the payment of a fee of	} 7s.
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Applicants for admission to these classes are required to submit specimens of their ability to the Professor, and can do so on any evening, except Saturday, from half-past 6 until 9 o'clock.

Morning classes are also formed. All persons wishing to join these classes must apply, personally, to Mr. TOWNSEND, at the hours above named, or by letter, to Mr. DODD, the Clerk of the Museum, at Marlborough House.

VIII. ARCHITECTURAL DETAILS and PRACTICAL CONSTRUCTION.

Architectural
Details.

Conducted by C. J. Richardson, M.I.B.A., Esq.

In this class instruction is given in Linear Drawing and the use of Geometric Instruments, in connexion with the following studies :—

1. Practical Geometry and Geometric Construction, applied to Carpentry, Joiners' Work, Masons' Work, Plastering and the various branches of Constructive Architecture; Upholstery, and Interior Decoration.

Special
Classes.

2. Architectural Details, as, Architraves, Doors, Mouldings, Panels, Pilasters, Soffits, &c.; and the preparation of Working Drawings of the various members of Architectural Construction.
3. Ichnography, or the science of Planning; Skiography, or the Projection of Shadows; and Plain and Isometrical Perspective applied to the same purposes.

This class meets at Marlborough House on every evening in the week, except Saturday, from half-past 6 to 9 o'clock.

Fees.

Students who enter this class, having obtained from the Head Master of any School of Ornamental Art a certificate of having passed through the five first stages in the course of instruction of those Schools, are admitted on the payment of a fee of

3s. per month,
for the evening,
and 6s.
for the morning.

All other students are admitted on the payment of a fee of 5s. per month for the evening, and 10s. per month for the morning.

Applicants for admission to these classes are required to submit specimens of their ability to Mr. Richardson, and can do so on any evening, except Saturday, from half-past 6 until 9 o'clock.

Morning classes will be formed to attend on two days in the week, as soon as a sufficient number of applicants have signified their desire to enter such classes. All persons wishing to join them must apply, personally, to Mr. RICHARDSON, at the hours above named, or by letter, to Mr. DODD, the Clerk of the Museum, at Marlborough House.

Casting and
Moulding.

- IX. Practising the various Processes of CASTING and MOULDING, open to Male Students only.

Conducted by Signor *D. Brucciani*.

The object in forming this class is to teach the Students of the Modelling Classes of the Department the processes of making Waste Moulds; Piece Moulds; Elastic Moulds; and the uses of Plaster of Paris, of Wax, and of Gelatine.

Course 1.—From September to the end of November 1852, on Piece or safe Moulding; about 12 demonstrations. Fee 5s. the course, or 6d. each demonstration.

Course 2.—From December 1852 to the end of February 1853 on Gelatine Moulding, or casting from the same; about 12 demonstrations. Fee 5s. the course, or 6d. each demonstration.

Course 3.—From March to the middle of August 1853, on Moulding and Casting from Nature; about 16 demonstrations. Fee 7s. or 6d. each demonstration. Single fee for the whole course, 12s

The vacations of all the Classes are—six weeks at Midsummer, from 15th of July to 31st of August; one week at Christmas, from the 24th of December; and Easter week.

V.

LECTURES.

Lectures.

Lectures during the Session, will be delivered—by Dr. Lindley, on the representation of Vegetable Forms.—Dr. Lyon Playfair, on the Principles of Chemistry, in the Manufacture of Pottery.—Mr. Owen Jones, on Principles of Decoration.—Mr. Wornum, on Renaissance Ornament.—Mr. Thompson, on Wood Engraving—and Sig. Brucciani, on Moulding: Admission, 6d. each Lecture.

VI. SCHOOLS OF ORNAMENTAL ART.

METROPOLITAN SCHOOLS,

(Male Classes) at Somerset House ;

With an Elementary Branch, at the Mechanics Institute, Great Smith Street, Westminster.

Schools of
Ornamental
Art.
Metro-
politan.

Head Master.—R. BURCHETT, Esq.

Assistant Masters.—MESSRS. R. W. HERMAN, WILLIAM DENBY,
H. BOWLER, WALTER H. DEVERELL.

(Female Classes) 37, Gower Street.

Superintendent.—MRS. MCILAN.

Assistant Teachers.—MISS GANN and Miss WEST.

The general course of instruction, both in the Male and the Female Schools, and in all the Local Schools (modified by circumstances) comprises:—Elementary Freehand Drawing, from the flat and from the round.—Shading, from the flat and from the round.—Geometrical Drawing and Perspective.—Figure Drawing, from the flat, from the round, and from the life, including anatomical studies and drapery.—Modelling of ornament; and of the figure as applied to ornament.—Painting in water colour, tempera, fresco, oil, and encaustic, from examples of ornamental art, and from Nature—landscape, animals, foliage, flowers, fruit, &c.—Exercises in composition, and original designs, for decoration and manufactures.—Lectures on the history, principles, and practice of Ornamental Art.

The students have the privilege of copying paintings from the Royal Gallery at Hampton Court, &c.; and specimens of plants and flowers from the Royal Gardens, at Kew; the managers of the Royal Botanical and Zoological Societies grant free admission to students in the advanced classes, to sketch in their gardens; and advanced students have access to a library, containing upwards of a thousand volumes of works of Art and instructive literature, of which a printed catalogue can be obtained of the school attendants.

SCHOLARSHIPS.—To enable competent students to have the benefit of a continued course of instruction, and to acquire a knowledge of the principles, as well as skill in the practice of Ornamental Art, several scholarships are established, varying from 10*l.* to 30*l.* per annum, renewable yearly, by public competition among the students.

ADMISSION.—Printed forms of application for admission, and copies of the prospectus, may be obtained at Marlborough House, Somerset House, and 37, Gower Street.

The rooms at Somerset House will accommodate about 400 students, of whom the class for elementary drawing comprises about 150, who are admitted on probation, and are transferred to the advanced classes, as they give evidence of the requisite proficiency. The house at Gower Street for the female classes will accommodate about 150 students.

FEES FOR THE MALE AND FEMALE CLASSES.—Entrance fee, Two shillings. Elementary classes. *Morning*: Two shillings a month; *Evening*: Two shillings a month. Advanced classes, meeting in the day—Four shillings a month. Meeting in the evening—Two shillings a month.

Schools of
Ornamental
Art.

HOURS OF ATTENDANCE FOR THE MALE CLASSES.—*Morning*: Elementary class, from 10 to 1. Advanced classes, from 10 to 3. *Evening*: All the classes from half-past 6 to 9.

HOURS OF ATTENDANCE FOR THE FEMALE CLASSES.—Elementary class, half-past 10 to half-past 1. Advanced classes, 2 to 5.

The daily attendance of each student is registered; and any irregularity of attendance is required to be explained, to ensure the continuance of his or her name upon the books.

VACATIONS.—Saturday in every week; six weeks at Midsummer, from the 15th of July to the 31st of August; one week at Christmas, from the 24th December; and Easter week.

Local
Schools of
Ornamental
Art.

LOCAL SCHOOLS OF ORNAMENTAL ART

supported by a Parliamentary grant equivalent to the amount raised in the locality: subject to the Local Committee in respect of general management and to the Department in respect of education.

SCHOOLS OF ORNAMENTAL ART (*heretofore called Schools of Design*) have been established, and are in operation in the following places:—

SCHOOL.	Amount of Parlia- mentary Grant.	Secretary.	Head Master.
	£		
Belfast -	600	Samuel Vance - -	C. L. Nursey.
Birmingham -	600	C. H. Jagger - -	George Wallis.
Cork -	500	T. S. Dunscombe - -	R. R. Scanlan.
Coventry -	200	Luke Dresser - -	F. R. Fussell.
Dublin -	500	George Connor - -	H. M'Manus.
Glasgow -	600	James Ritchie - -	C. H. Wilson.
Hanley -	300	John Shirley - -	J. C. Robinson.
Leeds -	200	W. H. Traice - -	Thomas Gaunt.
Limerick -	150	R. Anglim - -	D. W. Raimbach.
Macclesfield -	300	Thomas Kelly - -	George Stewart.
Manchester -	600	Richard Aspden - -	J. A. Hammersley.
Newcastle -	150	Thomas Burnet - -	W. B. Scott.
Norwich -	150	Isaac Williams - -	John Heaviside.
Nottingham -	450	W. Enfield - -	Thomas Clark.
Paisley -	400	Messrs. Martin and Hodge - -	William Stewart.
Sheffield -	600	B. Wightman - -	Y. Mitchell.
Spitalfields -	350	Arthur Dear - -	James Walsh.
Stoke -	300	John Shirley - -	Silas Rice.
Stourbridge -	150	C. W. Gibson - -	A. M'Callum.
Worcester -	150	Henry Aldrich - -	J. Kyd.
York -	150	H. J. Ware - -	Thomas Cotchett.

LECTURES on the General History of Ornamental Art are delivered by R. N. WORNUM, Esq., in all the schools.

SCHOLARSHIPS.—Several scholarships of 40*l.* each, conferring the privilege of free attendance at all the classes and lectures, use of the Museum, &c. are awarded to students.

VII.

ANNUAL EXHIBITIONS

of the works of the students of all the Schools will take place in the Exhibitions. rooms of Marlborough House until other accommodation is provided. Medals are awarded to students exhibiting the most meritorious works. The Honorary Examiners for the year 1852 were Sir C. L. EASTLAKE, P.R.A., and D. MACLISE, Esq., R.A., with R. REDGRAVE, Esq., R.A., the Art Superintendent.

THE SPECIAL PRIZE LIST

for works to be exhibited in May 1853 is now ready, and can be obtained Prize List. of the Clerk of the Museum and at Somerset House.

VIII.

ELEMENTARY CLASSES, OR SCHOOLS FOR
DRAWING AND MODELLING.

Elementary
Drawing.

Teachers Training Master.—*J. C. Robinson, Esq.*

THE Lords of the Committee of Privy Council for Trade having had under their consideration the Report of the Select Committee of the House of Commons on the School of Design, in which the Committee recommend “the important object of widely diffusing sound elementary instruction throughout the country,” hereby give notice, that they are willing to assist, so far as the means at their disposal permit, in establishing elementary drawing classes, in connexion with existing schools or otherwise, in various localities, with a view of diffusing a knowledge of correct principles of Art among all classes of the public, whether artisans, manufacturers, or consumers, and of preparing students for entering the Schools of Ornamental Art, heretofore known as Schools of Design.

Schools of Ornamental Art already exist in the Metropolis—one for males at Somerset House, with an elementary branch at Westminster; one for females at 37, Gower Street, Bedford Square; and one mixed school at Spitalfields, as well as mixed schools throughout the country at Belfast, Birmingham, Cork, Coventry, Dublin, Glasgow, Leeds, Limerick, Macclesfield, Manchester, Newcastle, Norwich, Nottingham, the Potteries (at Stoke and Hanley), Sheffield, Stourbridge, Worcester, and York.

Towards aiding the establishment of elementary classes, or schools for drawing and modelling, in the advantages of which all classes of the community should share, my Lords are willing—

1. To appoint a competent master, and to guarantee the payment to him of a certain income for a fixed period, in case the fees to be derived from the instruction of the scholars should not suffice to pay the master's salary.
2. To afford aid in respect of suitable ornamental drawing copies, models, coloured examples, and books.
3. To furnish samples of drawing materials, such as black boards, drawing-boards, paper, slates, chalk, pencils, &c.; and to give such information as will enable the managers and scholars to obtain those materials the readiest way.

On the following conditions:—

1. That a Committee of Management be formed, either by corporate or parochial authorities, or persons engaged in schools of any description, or by persons interested in the object, who must engage to

Elementary
Drawing.

provide, keep clean, warm, and light a suitable room, at their own liability; and to give the names of not less than twenty male or female scholars who will attend the school if opened, for a period of not less than three months, at a payment of not less than 6*d.* per week each scholar.

2. That such Committee shall be prepared, at the request of their Lordships, to return any examples, &c. lent to them; that they will collect, and account for, the fees from the students; conduct and manage the school; provide for stated and periodical visits of inspection by the members of the Committee; be responsible for the attendance of the master; contribute some portion, at least, of the fees received towards his salary; dismiss him for incompetency or misconduct, reporting the same to this Department; engage to follow the course of instruction prescribed, and make an annual report on the proceedings of the school, on or before the 31st of October.
3. The hours of attendance and the amount of fees to be paid by the scholars to be regulated by the Committee and the General Superintendent of the Department of Practical Art, according to local circumstances.

Communications, marked on the address "Elementary Drawing Schools," respecting the establishment of such schools, to be addressed—

*To the Secretary of the
Department of Practical Art,
Marlborough House, Pall Mall,
London.*

Applications for assistance to be made according to the annexed form, which may be obtained from the Secretary; but if written, to be upon foolscap paper:—

Form of
Requisition.

REQUISITION FOR THE ESTABLISHMENT OF AN ELEMENTARY
DRAWING SCHOOL AT

To the Secretary of the Department of Practical Art.

WE, the undersigned [*members of the corporation of*
or of the vestry of

with the School of , or connected
the case may be], being desirous of establishing an Elementary Drawing School at *or otherwise, as*
in connexion with the

Department of Practical Art, hereby request you to move the Lords of the Committee of the Privy Council for Trade to nominate a master to such school, and to grant aid in respect of examples, copies, &c. necessary for the use of such school. And in consideration of such assistance, we hereby undertake to form ourselves into a Committee of Management, to provide, keep clean, warm, and light a suitable room, at our own liability; to return the examples lent, when required to do so, and to preserve the same to the best of our ability; to collect and account for the fees according to such rates as may be agreed upon between ourselves and the General Superintendent of the Department of Practical Art, it being understood that in no case is the fee to be at a less rate than 6*d.* a week for each scholar; to apply such a portion of the fees as may be agreed on in paying the salary of the master and the expenses of the school; to conduct and manage the school; to visit and inspect it at proper intervals; to be responsible for the proper attendance of the master, and to dismiss him for incompetency or misconduct, reporting such dismissal to the Superintendent; to see that the course of instruction prescribed by their Lordships is properly followed; and to make an Annual Report on the proceedings of the school on or before 31st October.

And herewith we append the names of twenty persons who are willing to attend such school, if established, for a period of not less than three months. Elementary Drawing.

[Here follow the signatures and addresses of the requisitionists.]

[Then follow the names and occupations of the persons who propose to attend the school.]

To enable the Board of Trade to consider the applications, with reference to claims from other places, it is necessary that replies to the following inquiries should be sent to the Secretary of this Department, together with the above-mentioned requisition.

1. What Public Schools, for either sex, already exist in which make any charge whatever for instruction? (Underline those Schools where drawing of any kind is taught.)

2. State the name of every School in _____ the Managers of which would be willing to accept the advantage of instruction from a Drawing Master appointed by the Board of Trade, who should give in that School an hour's lesson publicly, at least once a week, to all the Scholars; for which instruction those Managers would be willing to pay to such Master a sum of at least 5*l.* a year.

3. Are the Committee of Management of the proposed Drawing School of opinion that they would be able to form a class for teaching Drawing to Students occupying a higher position in society than artisans, and who would pay at least 1*s.* per week?

4. Are the Committee of Management of opinion that they would be able to obtain subscribers, say of 1*l.* and upwards a year, who might have the privilege of presenting Students to the proposed School, to pay a lower fee than 6*d.* a week for the Artizan Class, and a lower fee than 1*s.* for the General Class?

5. Would the Committee of Management, after duly encouraging the teaching of the simplest elements of drawing in the Public Schools, be willing that every Student under 16 years of age, before admittance to the proposed Drawing School, should be required to possess the ability to draw the letters **A O S** in fair outline,* of the height of twelve inches?

THE DUTIES OF THE MASTERS, WITH A LIST OF THE ARTICLES AND EXAMPLES REQUISITE FOR TEACHING.

First Elementary Drawing Schools.

Elementary Drawing Schools may be divided into two grades. The Duties of Masters. commencing or primary schools are established with the view to give instruction in drawing simply as a language useful in every relation of life, and have reference rather to a power of expressing FORM by lines than to any ornamental or other special direction of the studies. At the same time the examples used and the instruction given are of a character to lay a right foundation for the studies of Elementary Drawing Schools of the second or higher grade. In these the teaching, although still of an elementary character, may have a special tendency to qualify the student for entering the Government Schools of Practical Art, or any local schools of the same kind which may hereafter be founded.

Qualifications and Duties of Masters.

Masters appointed to Elementary Drawing Schools are expected to be acquainted with the works used in the Department of Practical Art on Geometry and Perspective; they must have passed successively through the four first stages of the instruction given in the schools of Practical

* Copies of these letters are published by Messrs. Chapman and Hall, 193, Piccadilly, London.

Elementary Drawing. Art, as well as a class for free-hand drawing of the solid forms used in the elementary schools; they must be acquainted with the simple laws of colour as embodied in the diagram of colour. Every Elementary Drawing School should be the centre for instruction in drawing given to other schools for general education in the neighbourhood. The masters are required to give instruction at stated times, particularly in the evening, in the rooms of the central school to which they are appointed, and to attend at least once a week at each of the schools subscribing in the locality, as contemplated in the above paper of questions.

Furniture, Examples. *Furniture and Articles requisite, which must be procured at the Cost of the Locality.*

The central school of a town or district, as well as the subscribing schools in connexion with it, will require to be furnished with—

Suitable desks and drawing boards. If they require to be provided, then they should be of the character recommended in the accompanying plans and section.*

A black board and chalk, price

A stand to show the examples.

Wooden compasses, and slate pencils.

Slips and set squares.

The examples to be used in each subscribing school will be light and portable, so that the master may conveniently carry with him that which is to be the subject of the class teaching of the day.

The central elementary school of a town or district will be supplied by the Department of Practical Art with the work on Geometry complete, the work on Perspective complete, and Dyce's drawing book complete, for the use of the master; also with—

6 sets of each of the letters A O S mounted.

2 sets of outlines of black and white grounds, recommended by the Society of Arts.

2 sets of the first 15 plates of the work on Geometry, mounted and varnished.

2 sets of outlines for the black board, mounted, &c.

Lithographs of the full size of the solid objects used in the school, drawn in various positions to show the study to be derived from each, 2 sets mounted, &c.

2 diagrams of colour, mounted.

Solid Objects.

1 solid cube. 1 solid hexagonal pyramid.

1 sphere. 1 cone. 1 cylinder.

1 hexagonal prism; all about 8 inches high.

3 simple vases. 3 large shells, namely, *Dolium chinense*, *Murex colosseus*, *Pecten opercularis*.

* Fig. 1, Front view. Fig. 2, Section endways.

A A, Fig. 1. A, Fig. 2. A wooden rail screwed to iron uprights c c, to hold the examples.

B B, $\frac{5}{8}$ inch iron rod passing through eyes in the $\frac{5}{8}$ inch iron uprights c c c, to support the examples.

C C C, $\frac{5}{8}$ inch iron uprights screwed to the desk at 1, and punched at the upper end to receive the iron rod B.

D D, hollow space to hold the students pencils, knives, &c.; E E a wooden rail to stiffen the uprights F F F.

G G, Fig. 1, short fillets, as shown at G, Fig. 2, placed opposite each student, to retain the board or example more upright if necessary. H, Fig. 2, a fillet running all along the desk to prevent pencils or crayons rolling off.

Plans of the Desk and Drawing Board recommended for the use of the Drawing Schools in connexion with the Department.

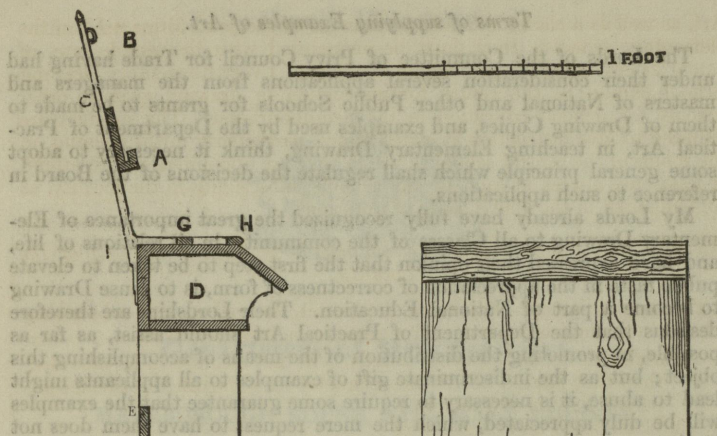


Fig. 2.

(To be fastened to the floor with screws.)

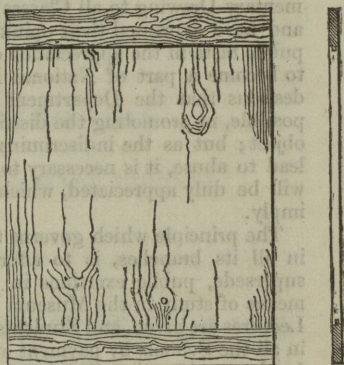


Fig. 3, Drawing board.

Fig. 1.

Elementary
Drawing.
Examples of
Art.

Terms of supplying Examples of Art.

The Lords of the Committee of Privy Council for Trade having had under their consideration several applications from the managers and masters of National and other Public Schools for grants to be made to them of Drawing Copies, and examples used by the Department of Practical Art, in teaching Elementary Drawing, think it necessary to adopt some general principle which shall regulate the decisions of the Board in reference to such applications.

My Lords already have fully recognized the great importance of Elementary Drawing to all Classes of the community, in all relations of life, and have expressed their opinion that the first step to be taken to elevate public taste in the appreciation of correctness of form, is to cause Drawing to become a part of National Education. Their Lordships are therefore desirous that the Department of Practical Art should assist, as far as possible, in promoting the distribution of the means of accomplishing this object; but as the indiscriminate gift of examples to all applicants might lead to abuse, it is necessary to require some guarantee that the examples will be duly appreciated, which the mere request to have them does not imply.

The principle which governs the whole proceedings of the Department, in all its branches, is to afford partial aid; and to encourage, but not supersede, public exertions in promoting Education in Art. Thus the means of study in the Museum of Ornamental Manufactures are afforded, Lectures are given, and Students are enabled to obtain the best instruction in all the Schools by payment of low fees in aid of the expenses; and my Lords consider that the same principle should be observed in the distribution of examples. They have therefore resolved that the Department shall have the power to assist schools with examples for teaching Drawing upon the condition that the applicants are willing to pay half the prime cost of them. By this means, when a School is willing to subscribe 1*l.*, the Department will furnish examples of the value of 2*l.*, and so on, as far as the Parliamentary grants will permit.

A list of the examples of Drawing Copies, Models, Casts, and Materials, which the Department will be prepared to furnish on these terms, may be obtained of the Secretary of the Department of Practical Art, Marlborough House, London.

WALTER RUDING DEVERELL,

Secretary.

Marlborough House,
October 1852.

PRIZE LIST

For the Year 1853.



Department of Practical Art,

MARLBOROUGH HOUSE, PALL MALL, LONDON.

ANNUAL EXHIBITION AND INSPECTION OF THE WORKS OF STUDENTS,

FOR THE YEAR 1853.

I. THE public exhibition of the works of the students of the several schools of the Department of Practical Art in competition with each other having proved satisfactory as a means of ascertaining their annual progress, and of stimulating the students to increased exertion, the Lords of the Committee of Privy Council for Trade have made the following regulations for the transmission of the works of the students in 1853:—

These works, as included in the twenty-three stages of instruction hereafter named, are to be sent in two divisions: those of the more advanced stages of instruction included under numbers 9, 12, 14, 15, 16, 17, 18, 19, 20, 22, 23, on or before 20th April 1853. Those works which indicate the elementary progress of the students, included under stages 1, 2, 3, 4, 5, 6, 7, 8, 10, 11, and 13, are to be sent on or before 1st November 1853.

II. In accordance with the recommendations of Sir Charles Eastlake, P.R.A., Mr. Maclise, R.A., and the Art-Superintendent, my Lords have determined that the nature of the works to be submitted for inspection, and the examples from which they are to be prepared, shall, as far as possible, be defined, and be the same throughout all the schools. To the subjoined summary of the stages of instruction, a list of the various examples from which the works are to be prepared is attached, and each school will be informed of the number of works in each stage which it will be required to send; and it must be understood that while it is required that this number must be sent for inspection, the selection of the best examples to this amount by the Head Master renders it unnecessary that *more* should be forwarded. The Head Master, in making the selection in the various stages, is required to number the works of his students in each stage according to his opinion of their merit.

SUMMARY OF THE STAGES OF INSTRUCTION.

Number of Works required		Number of Works sent from the	School.	Examples to be used by the Students in preparing Works for Competition and Inspection.
DRAWING COURSE.	Number of Stages.	1. Geometrical perspective and architectural detail		Sets of the geometrical and perspective work prepared for the use of the schools. Gruener's Tarsia, plate 21. Ornamental scroll from the gates of the Madeleine. Ancient car from the Vatican—Gruener, p. 14, or renaissance rosette, published by the Department. Architrave of gates by Gheberti (the egg plant). Torso of the Laocoon from Herman's outlines. The anatomical figure of Houdon. The Discobolus of Myron, or the Fighting Gladiator. The bones and muscles filled in to the outline of the Discobolus of Myron, from the round, or to the hand, foot, and head of a figure full size. Ornament from the architrave of the gates by Gheberti (the pomegranate portion).
		2. Outlined from the flat		
		3. Outlined from the round		
		4. Shaded from the flat		
	Ornament	5. Shaded from the round		
		6. From the flat, outlined or shaded		
	The Figure	7. Outlined from the cast		
		8. Shaded from the cast		
		9. Anatomy		
PAINTING COURSE.	Number of Stages.	10. Flowers, drawn from nature		Discobolus of Myron, or Venus de Medici. The upper part of a pilaster from Sta. Maria del Popolo, B. A. 58, or part of a panel from the Martenengo tomb, modelled on a soft ground. Discobolus of Myron, 2 feet high, in relief, or Venus de Medici.
		11. In monochrome		
		12. In colours		
		13. From the flat		
	Flowers	14. From nature		
		15. Compositions and studies of colour of shells, birds, &c.		
	The Figure	16. From casts		
		17. In colour		
		18. Ornament		
MODELLING COURSE.	Number of Stages.	19. The figure		
		20. Flowers, &c., from nature		
		21. Studies from the life		
		22. Elementary design		
		23. Applied design, modelled and flat		
		Fabrics		
		Totals		

N.B.—Where the examples named are not in use in any school, application should be made for them to the Secretary at Marlborough House.
* The numbers in this stage are not limited.

III. The following rules are to be observed in transmitting the works of the various schools. They are to be forwarded, at the times before stated, addressed to the Secretary at Marlborough House, Pall Mall, London, arranged under the various stages of instruction in the above list, and numbered by the Head Master according to his sense of their merits in each stage. To each work must be attached—1. The name of the school from which it is sent. 2. The name and age of the student. 3. His present or prospective occupation. 4. The length of time he has studied in the school. 5. To which of the 23 stages the work belongs. 6. The signature of the Head Master, and the date. 7. Prices should be attached to works of importance, as purchases may be made. (See p. 23.)

IV. No student is to contribute more than one work in each stage, except in 23, where the number is unlimited; and it is desirable, when works are of equal merit, that the works of different students should as far as possible be selected.

V. No student can receive a *second* medal for a work in the same stage, except that of "Applied Designs"—in which stage of instruction the number of annual medals by one student is unlimited. For instance—the student who has received a medal in stage 1 in 1852, cannot send again another work in stage 1 in 1853,—but he may send a work in any *other* higher stage in which he has not been rewarded; it therefore follows, that no work of any student, in any stage for which he has already received a medal, must be sent, except stage 23.

VI. A printed list (of which forms will be forwarded to the Local Committees), properly filled up, is to be returned with the works, and a duplicate of the same to be retained in each school; it may be accompanied by any remarks or observations which are deemed explanatory or useful.

VII. For the best works produced in any of the foregoing twenty-two stages, my Lords will be prepared to sanction the award of bronze medals; and in some cases of books in addition to the medal.

APPLIED DESIGN:

VIII. With regard to the 23d stage, "Applied Design," the Examiners of 1852—in their report "suggested that all manufactured articles should be accompanied by the original design; or, when that is not possible, that the Master should certify that such design has not been materially changed in the process of manufacturing, and that he is satisfied with the mode in which the design is rendered. With respect to more absolute grounds for decision, we conceive that such works only should be rewarded as may be in conformity with the principles of taste taught by the masters and by the professor in the peculiar department."

IX. Accordingly, my Lords have determined that the foregoing conditions must be observed, and that medals, with books and certain sums of money, shall be awarded to designs produced according to the principles hereafter laid down, and for the under-mentioned classes of manufactures. Designs, or works executed in disregard of these principles and conditions, will not be eligible for reward. Prizes will be wholly or partially withheld if the works sent in in competition for them are not considered of sufficient merit to warrant their being awarded. The competitors for the prizes herein offered, must have been students in the school, through which the works are sent, during the past year, must state their age, and what length of time they have been students, and what stages of instruction they have passed through, and they must be prepared, if required, to sub-

mit for inspection their works in any of those earlier stages of instruction. The works sent in in competition must have been executed in the school, or, if in the manufactured state, be accompanied with the required certificate of the Head Master, to the effect that he has approved the design, and that it has not been injured in execution.

X. Manufacturers should understand that their FABRICS cannot be received for exhibition unless the design has been made by a student of the Department, and both the design and fabric are accompanied with the Master's certificate.

XI. The List of prizes for *Applied Design*, sanctioned by my Lords for the year 1853, together with the conditions of award, is as follows:—

XII. In *Calicoes, Cambrics, Muslins, Mousseline de laines*, and other printed garment fabrics, the following prizes will be awarded—

For the best four designs for any of the				
above fabrics	-	-	-	A bronze medal and 10 <i>l</i> .
For the second	-	-	-	6 <i>l</i> .
For the third	-	-	-	4 <i>l</i> .

The four designs to be mounted together on one sheet, and any studies of nature accompanying them on a separate sheet with lettered references.

The following rules must be observed in the designs for the decoration of these fabrics:—

1. The ornament must be flat, not imitative but conventional, without relief, shadow, or perspective. 2. If the decoration is derived direct from natural objects the designs must be accompanied by a sheet of imitative studies of the subjects on which they have been founded. 3. The ornament must cover the surface either by a diaper, based on some regular geometrical figure, or arise continuously out of itself by graceful flowing curves. 4. No pronounced lines must lead in the direction of breadth. 5. The effect produced by the folding of the stuff must be carefully studied. 6. The size of the pattern must be regulated by the material for which the design is intended—small, for close thick fabrics, such as gingham, &c.; larger, for fabrics of more open textures, such as muslins, bareges, &c., largely covering the ground on de laines, more dispersed in cotton or linen goods. 7. The colours employed must be such as the manufacturer can produce, and the most careful attention given to arrange them according to their laws of harmonious relation. 8. The pattern must be properly studied as to the necessary repeats, and the means of production either by block or cylinder.

Silks.

XIII. For the best set of four designs for				
woven silk dresses, consisting of a				
coloured figure on a brocaded				
ground, will be awarded	-	-	-	A bronze medal and 10 <i>l</i> .
For the second	-	-	-	6 <i>l</i> .
The third	-	-	-	4 <i>l</i> .

The four designs to be mounted together on one sheet, and any studies from nature accompanying them on a separate sheet with lettered references.

The rules 1 to 6, as in calicoes, must be observed in the designs for silks, together with the following:—

The size of the pattern must be regulated by the strength of its contrasts either of light and dark or colour; the stronger the contrast the smaller

must be the pattern. The processes of weaving must be considered both as to the power of producing the arrangement of colour adopted, and as to the enrichment of the stuff by the interchange of surface, and the laws of harmony of colour must be thoroughly observed.

Carpets.

For the best design for a carpet to be woven in one piece in the border and centre (design to be on $\frac{1}{3}$ scale)	will be awarded	-	-	-	A bronze medal and 10 <i>l</i> .
For the best design for a carpet to be woven in breadths	-	-	-	-	6 <i>l</i> .
The second	-	-	-	-	4 <i>l</i> .

The following rules must be observed in the designs for the decoration of carpets:—

A carpet serves as a “ground” to relieve all objects of furniture upon it, and should be quiet and negative—without strong contrast of either form or colour. The leading forms must be so composed as to distribute the pattern over the whole floor, not pronounced either in the direction of breadth or length, all “up and down” treatments being only suitable for passages or staircases. The decorative forms must be flat, without shadow or relief, whether derived from ornament or direct from flowers or foliage. In colour the general ground should be negative, low in tone, and inclining to the tertiary hues—the leading forms of the pattern being expressed by the darker secondaries—and the primary colours or white, if used at all, only in small quantities to enhance the tertiary hues, and to express the geometrical bases ruling the distribution of the forms. The laws regulating the harmonies and contrasts of colour must be strictly attended to as well as the necessary conditions of manufacture. The mode of manufacture must be stated, whether Brussels, tapestry, or printed carpet.

Paper Hangings.

XIV. For the best design for a paper hanging will be awarded	-	-	-	A bronze medal and 10 <i>l</i> .
For the second	-	-	-	6 <i>l</i> .
For the third	-	-	-	4 <i>l</i> .

The following rules must be observed in the designs for paper hangings:—

Paper-hanging should be treated as a background to display the furniture and other objects in the apartment. Its decoration must be subdued and unobtrusive, not inviting special attention by strongly pronounced contrasts either of form or colour. All the ornament employed must be strictly conventional, flat, and without relief; the forms may be purely ornamental or based upon natural objects; they should cover the surface equally, and where a geometrical base is used filled in with smaller forms, care must be taken so to construct these leading lines that the eye may pass continuously over the surface without break or interruption of line. The treatment of colour may consist of gradations of one hue or combinations of different hues or tints, which, however, must be in strict accordance with the laws of harmonious combinations of colour. As the colours should be regulated by the aspect of the room, and the character of the design by the nature of the apartment, whether for the drawing-room, dining-room, library, or bed-room, and also by the size of the apartment, it will be necessary that to all designs, the size and nature and proposed aspect of the apartment for which they are intended should be appended. The design should not exceed 1 ft. 9 in. wide, nor 2 ft. 7½ in. long.

Pottery.

- XV. For the best modelled design for
a soup tureen and dinner plate
with *printed* ornament - The bronze medal and 10*l*.
For the second - " " 6*l*.
For the third - " " 4*l*.

The following rules must be observed :—

The best form for use and capacity must have the first attention of the designer, and then the graceful treatment of that form. All projecting parts must have careful consideration to render them as little liable to injury as is consistent with their purpose, and all relief ornament so treated that it is not injured by the glaze. The printed ornament, which may be shown in distinct drawings if desired, must be flat and conventional, according to principles which are illustrated by the best Indian examples, but not *copies* of them. The ornament must not cover the surface too fully, but leave parts without pattern.

Metal Work.

XVI. Prizes will be awarded for the best modelled design for any useful article of ornamental metal work, either in iron, bronze, plated metal, silver, or gold, produced either by casting and chasing, by hammering, by dies, or by repoussé work and chasing, or in metal combined with inlaying or enamelling.

- For the best design - - - - A bronze medal and 10*l*.
For the second - - - - " " 6*l*.
For the third - - - - " " 4*l*.

The following rules must be observed in competing for these prizes :—

Whatever article is chosen as the subject of the design must first be carefully constructed and its form most thoroughly adapted to use, being studied for elegance and beauty of line, as well as for capacity, strength, mobility, &c. The structure of the design must be shown, in outline or otherwise, in this stage, without decoration. In ornamenting this construction care must be taken to keep the decoration subservient to, and to preserve the general form, by low relief or otherwise; the ornament must be so arranged as by its lines to enhance the symmetry of the original form and assist its constructive strength. If arabesques or figures in the round are used, they must arise out of the ornamental and constructive forms, and not be merely applied. Variety may be obtained by parcel gilding, burnishing, tooling, inlaying, or enamelling; but it must ever be remembered that repose is required to give value to ornament which in itself is secondary and not principal. Where parcel gilding or enamels form part of the design they should be shown by separate drawings.

Manufactures not included in the preceding Divisions.

- XVII. For the best design, either drawn
or modelled - - - - The bronze medal and 10*l*.
For the second - - - - " " 5*l*.
For the third - - - - " " 3*l*.
For the fourth - - - - " " 2*l*.

The general principles already laid down for the decoration of surfaces and for construction must be observed.

XVIII. THE COPYRIGHT

Of all works is the property of the student, but the actual works to which the prizes of the Department are awarded must be preserved in the Department. The authors of them will, however, have every facility in making duplicates of them.

If any extension of the privileges of Copyright in Design should be made in the next session of Parliament to promote the exhibition of original design, the Board of Trade will be prepared to submit to the consideration of the Legislature the propriety of giving to the works of students publicly exhibited the benefits of such an extension.

MANUFACTURERS' SPECIAL PRIZES.

XIX. Manufacturers who may desire to issue prizes for any special articles of manufacture—which must be executed according to the principles laid down—should communicate with the Clerk of the Museum, at Marlborough House, London. Designs submitted for a special prize will be eligible to receive the prizes offered by the Board of Trade also.

XX. It must be understood that manufacturers who offer prizes are to have the right of purchase of the designs sent in competition for their prizes at a reasonable price. Such designs must be accompanied with a statement of the price at which they may be purchased or they will not be eligible to receive the Special Prizes.

The following SPECIAL PRIZES are offered:—

1. Messrs. LIDDIARD'S.—£10 for the best design to be printed on Cambric.
 2. Messrs. ELKINGTON'S.—£10 for the best set of Models of Tea Service, consisting of teapot, coffee-pot, sugar basin, and cream ewer.
 3. Messrs. JACKSON and GRAHAM.—£10 for a Six-frame Brussels or Velvet Carpet. The design may extend over two breadths of $\frac{2}{3}$ of a yard each, and be $1\frac{1}{2}$ yards in length. Scale $\frac{1}{8}$.
 4. MESSRS. JENNENS and BETTRIDGE.—£5 for the best design for a Papier Maché Tea Tray. Special attention is directed to simplicity of the outline and section, for facility in the manufacture. The ornamentation to agree in the principles of the best Indian examples, some of which may be seen in the Museum of the Department.
 5. Mr. LAPWORTH.—£5 for an Axminster carpet, with border; proportions as 3 to 4. Scale $\frac{1}{8}$. Also £2 for a five-coloured Brussels carpet.
-